

In addition to the magnificent buildings erected by the Cæsars,

"When Rome in noon-tide empire grasp'd the world,"
Thomson.

modern Rome attracts the observation of the visitor by the scarcely less splendid structures which arose under the auspices of the popes, who, calling themselves, in the pride of humility, "the servants of servants," assumed a power little inferior to that of the former imperial masters of Rome, trampled upon prostrate kings, compelled bawdy emperors to perform the offices of menials, issued their imperious mandates to the ends of the globe, and thundered forth their dreaded anathemas against kings, or a whole people, who presumed to question their infallibility.

"Those ancient men, what were they, who achieved
A way beyond the greatest conquerors;
Setting their feet upon the necks of kings,
And thro' the world subduing, chaining down
The free immortal spirit? Were they not
Mighty magicians?"
Rassas.

Their power, like that of their predecessors, is gone, it is to be hoped, for ever; but, whilst we condemn their presumption in arrogating to themselves an authority to which they had no just pretension, we must do them the justice to admit that they patronized the fine arts, encouraged learning, and promoted taste. The religious structures erected by them were adorned with the productions of men whose "pencil had a voice;" and the matchless paintings of Michael Angelo, of Raffaello, and Correggio, in particular, with a host of others who trod in the footsteps of those "divine masters," divide the attention of the tourist with the buildings; and above all these attractions are perhaps to be named those statues in the Vatican and Capitol, of which we can hardly speak in measured terms. The Apollo Belvidere, that unrivalled model of manly beauty, has been well described by the noble author of "Childe Harold" (Canto iv. St. 161); an earlier description may therefore be welcome, it is that of Thomson:—

"All conquest-flush'd from prostrate Python came
The Quiver'd God. In graceful act he stands,
His arm extended with the slackened bow,
Light flows his easy robe, and fair displays
A manly-softened form. The bloom of gods
Seems youthful o'er the beardless cheek to wave;
And sweet subsiding to a native smile,
Mixt with the joy elating conquest gives,
A scatter'd frown exalts his matchless air."

This statue was found (as was also the Fighting Gladiator) in the ruins of the ancient city of Antium; in Flaxman's opinion it is only a copy! What must the original have been? The famous group of Laocöon and his sons has been also nobly described by Lord Byron, but the following apposite lines by Mrs. Hemans are less familiar:—

"And mark yon group, transfixed with many a
throe,
Sealed with the image of eternal woe:
With fearful truth, terrific power, express,
Thy pangs, Laocöon, agonize the breast,
And the stern combat picture to mankind,
Of suffering nature and enduring mind.
Oh, mighty conflict! tho' his pains intense
Distend each nerve, and dart thro' every sense;
Tho' fixed on him, his children's suppliant eyes
Implore the aid avenging fate denies;
Tho' with the giant-snake in fruitless strife,
Heaves every muscle with convulsive life,
And in each limb Existence writhes, enroled
'Midst the dread circles of the venom'd fold;
Yet the strong spirit lives,—and not a cry,
Shall own the might of Nature's agony!
That furrow'd brow unconquered soul reveals,
That patient age to angry heaven appeals,
That struggling bosom concentrates its breath
Nor yields one moan to torture or to death!"

This sublime group was the joint production of Greek sculptors, Agesander, Apollodorus, and Athenodorus of Rhodes. The statue called the Dying Gladiator, supposed to be only a copy of the famous work of Ctesilaus,† and likewise well-known in Lord Byron's graphic description, I prefer therefore to quote again from the author of "the Seasons," who thus alludes to the "Dying Other:"—

"Supported on his shorten'd arm he leans,
Prone agonizing, with incumbent fate
Heavy declines his head, yet dark beneath
The suffering feature sullen Vengeance glows,
Shame, indignation, unaccomplish'd rage,
And still the cheated eye expects his fall."

This statue was found in the gardens of Sallust, the right arm was entirely restored by Michael-Angelo. Countless as the stars are the unrivalled works, the productions of Greek artists, which adorn the different galleries at Rome. Well therefore might the author of "Italy" exclaim,

"Who would not say the forms
Most perfect, most divine, had by consent
Flock'd thither to abide eternally,
Within those silent chambers where they dwell
To happy intercourse?"
Rassas.

It is not wonderful, therefore, that such a combination of the beautiful and sublime in architecture, painting, and sculpture, should have made Rome what it is, the metropolis of the fine arts, and a point of attraction to all who have opportunity, leisure, or wealth, wherewith to gratify their taste or curiosity by a sight of the treasures it contains. And what has Greece to offer to the general traveller to compare with this? After having viewed all the magnificence of the eternal city, he sees in Athens and other parts of Greece, with slight exceptions, nothing but broken columns, fragments of marble, ruins on every side, the mere wrecks of once-mighty fabrics;—here are no paintings,—the works of Zeuxis and Apelles are lost for ever;—here are no statues,—the performances of Phidias, of Praxiteles of Lysippus (who, himself, alone produced 600 works), have either disappeared, or have been removed to distant countries. Unless a person, therefore, have a strong relish for art, and a previous acquaintance with the outlines of Grecian architecture, he will, no doubt, be disappointed in the remains of that style.

Before we proceed to notice the structures of Rome, we shall pause to consider the five orders of architecture which form the standard of the Roman and Italian schools. We have seen in the last lecture that the Greeks had but three orders, the Doric, the Ionic, and the Corinthian; to these the Romans added two more, the Tuscan and the Composite. The Roman Doric, Ionic, and Corinthian orders are derived from those of the Greeks; it was a restless spirit of innovation, and a desire for novelty, which prompted the addition of the two other orders. The Roman Doric differs from its Grecian proto-type in many respects. The first step taken to infringe upon the solid simplicity of the Greek model, was to lengthen the shaft of the column in proportion to its diameter, so that when the two orders are drawn to one height, the difference of proportion is so great, that the lower diameter of the Roman column will be only equal to the upper diameter of the Grecian column. Instead, too, of the shaft of the column resting securely at once upon its platform, as in the early and best examples of Greece, the Romans placed theirs upon a base (and sometimes upon lofty pedestals); they likewise frequently left the shafts unfluted, which omission gives them an unfinished appearance when compared with the Greek models. A still greater deviation took place in the capital; the members of the Greek capital are actually retained, but mouldings are added above, and a necking is placed below. The Greek proto-type has always been admired for its simplicity; and the excellent effect produced arises from the very few lines of which it is composed. As this order was the favourite of the Greeks, and as the capital is one of its great beauties, we will search a little into its origin, for which purpose we must retrace our steps to Egypt. In the front of a cavern-tomb at Beni-hassan are two fluted columns, which are simply covered with the flat square member called the abacus. "In this representation," observes Mr. Gwilt, who gave the sketch from Mr. Charles Barry, "the reader will in it be struck by the appearance of the Doric column almost in its purity. Wilkinson is of opinion that the date of these tombs is 1740 B.C., an antiquity that can be assigned to no example in Greece." In the interior of another excavated temple at Kalaphtie, 25 league above the first cataracts, are fluted columns, which are also crowned with the abacus (as in the sketch which has appeared in THE BUILDER under

the glossarial article "Column," which is also taken from Mr. Gwilt's edition of Sir W. Chambers' "Civil Architecture"). Denon has given some similar columns, which he says decorated the galleries of the temple at Karnac. All these seem to afford strong proofs of the origin of the Doric; but the echinus is absent: and the more tasteful eye of the Greek led him to discover that something was wanting to ameliorate the unsatisfactory appearance occasioned by the shaft running up at once to a member which overhung it so much; he added, therefore, the moulding called the echinus, which connects the two in the most harmonious manner. This simple arrangement is quite destroyed by the Roman plan of placing superfluous mouldings above the deep abacus, which had been always hitherto the crowning member. The entablature loses much of its imposing and simple effect from the needless repetition of mouldings; and the architrave is made considerably less than the frieze, a practice not in accordance with common sense, as well as an offence against good taste; for, as the lowest member, it has to support the weight of the frieze and cornice, and therefore should at least be equal in height to the frieze. The Tuscan order so much resembles the Roman Doric, that it is difficult to conceive why it was introduced. The chief distinction is that the triglyphs are omitted, and that there are fewer mouldings; it is, in fact, a sturdy copy of the Doric. An example of this order was executed by Inigo Jones in the church of St. Paul, Covent Garden. This was done under peculiar circumstances; the then Earl of Bedford sent for him, as he wished to build a church for the parishioners, but told him that he would not go to any great expense, "in short," he said, "I would not have it much better than a barn." "Then," said Inigo Jones, "you shall have the handsomest barn in England." It appears, therefore, that economy determined the architect in his choice of the plainest of the orders, in which he has even dispensed with the frieze, a practice allowed by Vitruvius. On the whole, Inigo Jones has made the most of his meagre materials in this, which is one of the very few applications of the Tuscan order; it is, however, to be regretted that he finished his portico by pilasters instead of columns, and that he has carried out the entasis to such an excess, as to be a caricature of the Greek models; in which the swelling outline was hardly perceptible, and its existence only of late years actually determined.

In the Ionic order, likewise, the Romans deviated greatly from the original models; they made its capital much more shallow than in Greek examples; and the shaft is generally plain and more drawn out, whilst the architrave is not so bold, and much of its effect is lost by the introduction of numerous mouldings. But if the Romans were not happy in their imitation of two of the orders, it must be confessed that in the third they have been extremely fortunate; and their Corinthian may vie with the richest specimens of art in any country. It became their favourite order, as the Doric had been of the Greeks; and the luxurious masters of the world, calling in the aid of Greek artists, carried out this style to its utmost height of perfection; and if Rome could not boast of a Parthenon or Erechtheum, it could point with pride to its temples of Jupiter (*Sudor and Tonans*), of Mars, of Venus, (*Gematrix*, built by Julius Cæsar,) and to its unrivalled Pantheon.

The fifth order of the Romans, the Composite, is a compound (whence its name) of the Ionic and Corinthian; and may be considered to bear to the latter order the same relation that the Tuscan does to the Doric; and with it, may be looked upon as unnecessary. The unpractised eye would not readily discern the difference between the Corinthian and the Composite, the chief distinction being in the capital of the column, which is a hybrid mixture, having the Ionic volutes, with their accompaniment of enriched ovolo, placed above the acanthus leaves of the Corinthian. We may be quite satisfied that no Greek artist contributed to this debased style, which arose during the declining periods of architectural purity, and which possesses no charm either of richness or novelty, which should supersede the use of the two orders, upon which it is founded. Whilst the admirer of Greek simplicity must deprecate the alterations which

* All the 364 churches of Rome contain monuments of art or antiquity.

† The original work was executed in bronze.